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BAKER'S EDITION  
OF PLAYS

AN EVENING OF STATUARY  
AND TABLEAUX

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AN EVENING  
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A Summer Evening's Entertainment

BY  
G. B. BARTLETT

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## A SUMMER EVENING'S ENTERTAINMENT.

MANY rainy and dull days will cloud the brightest summer vacation; and the object of these papers is to provide for pleasure-seekers at the seaside, mountain-resorts and farmhouses — a set of indoor entertainments — with simple and effective directions by which they can be carried out with little trouble and expense. They take in the whole household, old and young, and the preparations of costume and accessories will be found very enjoyable work for rainy days.

The stage *can* be made on tables, and folding doors used for curtains; but as many proprietors of summer hotels and large farmhouse resorts have expressed a wish for a portable stage which can be put up at short notice without damage to floor or walls,

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and packed away the next morning, a *working plan* for such a stage is here given.

A frame of boards, one inch thick and one foot wide (fig. 1), is made, with opening nine feet in height and fourteen in length, fastened together in profile by a block at each corner and two-inch screws. The

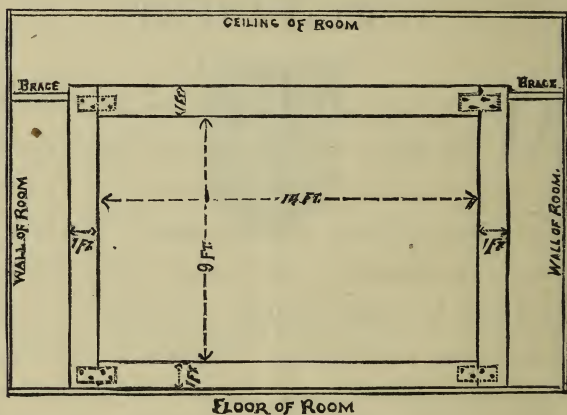


FIG. 1.

edge of this frame stands on the floor, and braces go from the top of it to the walls of the room on each side.

Six rough trestles (fig. 2), seven feet long, eleven inches high, and three inches wide, are placed on the floor, two of them in line close behind the frame,

the next pair half way back, the others against the back wall of the room. Fourteen boards, fourteen feet long, one foot wide, and one inch thick, are laid on these trestles, and fastened to them with two-inch screws, thus forming a stage fourteen feet wide,

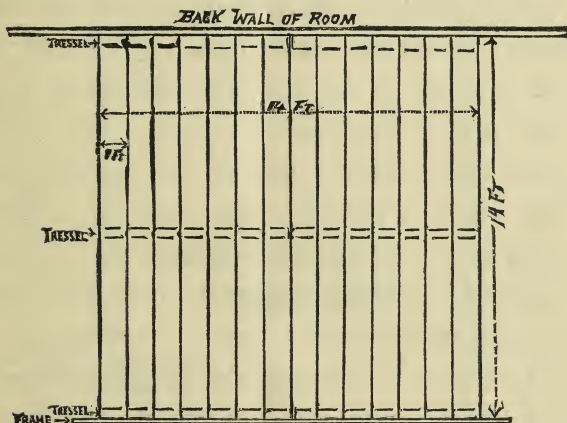


FIG. 2.

fourteen feet deep, and just the height of the upper edge of the lower side of the frame (fig. 3).

Four trestle frames (fig. 4, side view, fig. 5, front view), five feet long, and three feet high, are next placed four feet apart, with the ends against the back wall of the room on the stage. Five boards,

fourteen feet long, twelve inches wide, and one inch thick, are screwed in place across the top of these trestle frames, thus making a platform five feet wide and three feet one inch high, across the back of the stage.

In the middle of this platform, two feet from the back, a second and smaller frame (fig. 5), made in the same way as the first, with opening four feet wide and six feet high, is erected. This small frame stands upon the platform two feet from the back wall, in a perfectly upright position. A small platform, five feet long, two feet wide, and one foot high, fills all the space between this small frame and the wall, and serves also to keep it in position.

At each end of the large platform, a post thirteen feet high is erected, two feet from the back edge, a hole being cut in the stage so the end may pass through and rest upon the floor of the room. From the tops of these posts light strips of board two inches wide run to the upper corners of the large or front frame, and a similar strip connects the tops of the posts.

These strips support the roof and sides of the



stage, which may be made of plain black calico stretched tightly. Between the side strips, just in front of the small frame, two curtains of the same material, meeting in the centre, are hung by rings on

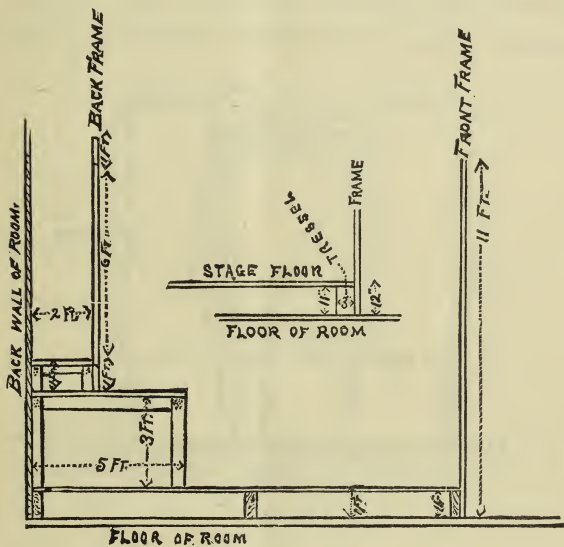


FIG. 4.

cords. This two-part curtain hides the small frame when it is not in use, and fills the space at each side of it when drawn aside from the centre to show small pictures. Another black curtain is hung behind

this small frame against the back wall of the room.

Behind the large frame a thick curtain is hung by rings so that it will run easily on a wire stretched taut just above the opening. Over this curtain, behind the upper board of the frame, a row of ten gas-burners is placed, with reflectors behind them; these

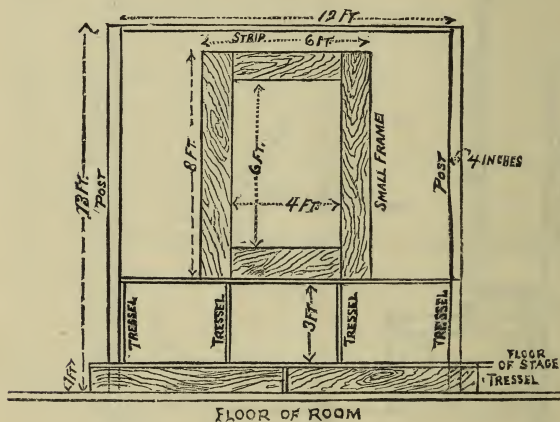


FIG. 5.

lights can be fed from a chandelier by an elastic pipe. Kerosene lights may be placed on a shelf firmly wired in position, if gas is not available. These frames may be painted or covered with gilt paper; and a curtain of black tarleton muslin may be

stretched in front of the large frame when the audience is seated near.

A stage thus constructed is suitable for the most elaborate performances, and the fact of its being portable will render it a useful possession in the neighborhood in case of church and charitable entertainments, as the pieces can be numbered and stored away. If there are spaces at the sides, curtains can be hung to the walls of the room.

The platform described above is a new invention to save time, as the front has three covers : one of turkey-red cloth, with a strip of blue cambric nine inches wide across the bottom, on which chalk lines are drawn to represent water, and against the ends of which profiles are leaned when boats, etc., are needed ; a cover of white cloth covers this, and is turned back when the red is shown, and is hung over the red when a statuary pedestal is needed ; a movable black cover fourteen feet long and three feet wide covers all when small picture pantomime or stage groups are shown. Several strong boxes covered, some with black and others with white cloth, will be found useful, if of various sizes.

I. *Tableau*: PARSEE SUN-WORSHIPPERS WATCHING  
FOR DAYBREAK.

This is one of the finest Oriental groups ever represented, and consequently depends much on the expression of face and grace of attitude displayed by the performers. A group of six maidens are eagerly watching for the rising of the sun, as if in doubt whether they will ever again behold the object of their adoration. They are grouped as follows: One kneels on the platform at the centre, her left hand resting on a huge harp, and the right shading her eyes. Next her stands another with her left hand on the shoulder of the harp-player, and her right hand extended as if pointing to the glowing east. At the left side is a third, pointing with the right, and shading her eyes with the left hand. Seated on the stage on a box, another maiden leans on her guitar, and eagerly looks in the direction of the pointing right hand of a lady who touches with her left hand the shoulder of the one with the guitar. At the right of the last couple another maiden kneels, gazing earnestly in the same direction. All wear turbans of Roman scarfs, tunics made of crape or other bright

shawls, and short, bright skirts, the front of their dresses covered with ornaments of gilt paper and glittering chains and coins. In the next scene all are playing on their instruments to welcome the now-risen sun. The harp and cymbals are made of pasteboard covered with gold paper, and the others have guitar and tambourines.

II. *Statuary*: DIANA AND ENDYMION.

ENDYMION, a handsome boy, reclines in a graceful attitude at the left end of the platform, his head leaning on his left arm, which rests upon a box draped to represent a rock. DIANA stands at the right, grasping her bow with her left, and extending her right hand a little above her head as if astonished. She is supposed to have just discovered the sleeping youth, and is gazing on him with delight. The youth wears a tightly fitting suit of cotton, and a short skirt of cotton-flannel, a band from which goes over his left shoulder. He wears white cotton hose and gloves, as also does the lady, who is draped in cotton sheets. The faces of both are whitened, and their hair is covered with cotton wadding. DIANA'S wig is made with

the large knot behind so often seen in her statues. The bow is covered with white cotton cloth, and the quiver which she wears over her left shoulder is made of pasteboard, also covered with white cloth. The lady must stand perfectly still, which is very hard to do in such a strained attitude, especially when the eyes are closed, *which is always needful in personating statuary*. The platform and box are draped with white, and when convenient, a good effect is produced by showing them first on a dark stage, and turning on the gas very slowly until it is quite light. They come out very strongly under this treatment.

### III. *Tableau*: HOMAGE TO POETRY.

POETRY is seated in a pensive attitude on a box in the centre of the platform; on another higher box behind her stands GLORY crowning her with a wreath. FAME, with a long trumpet, stands at the right, and HISTORY sits at the left, writing on a tablet with a large pen. On the stage in front of these figures stands a group of six children in a circle around HOPE, who leans her left hand on an anchor, pointing upward with her right. The five ladies

should be blondes with flowing hair, in classic dress, which is easily fashioned of unbleached cheese-cloth hanging straight from the shoulders to the feet, excepting that a tape is tied around the waist, a portion of the drapery being allowed to fall over it. GLORY has a scarf of red, POETRY of blue, HISTORY of brown, and FAME and HOPE of pink, all of soft cotton cloth, pinned to the left shoulder and carried to the right foot. A long floral rope droops from HOPE's left hand over the anchor, and the two ends are held by the children at the right and left. The children wear white dresses trimmed with flowers. The anchor and tablet are made of pasteboard, and the horn is a roll of brown manilla paper, wet with paste and bent into a curved form while damp, and when dry covered with silver paper. The lyre of POETRY may be copied in pasteboard from the one under a piano, and covered with silver paper. Black platform and boxes are used for this scene.

#### IV. MARGERY DAW.

“See-saw, Margery Daw,”  
Here we go higher and faster,

Down to the earth, then up to the sky,  
Sweet little maiden and master.

Two pretty children dressed in antique style are enjoying themselves at see-saw, for which purpose a plank twelve feet long and three inches thick is balanced on a high box or trestle. The song to which the above words are sung may be found in Elliot's *Mother Goose Set to Music*, and the singing may be done by the children themselves, by a lady dressed in Mother Goose costume, or by a concealed singer. Each time the verse is sung, the time is quickened, and the children move faster and faster in unison with it, until at last they move with the utmost rapidity. The boy has lace ruffles in the front, collar and sleeves of his coat, and at the knees of his knickerbockers, which should be of velveteen, a cocked hat, powdered hair, and queue. The girl wears a bright-flowered cretonne, tucked up over a quilted skirt, powdered hair, with a very small hat on one side. She carries a handsome fan, over which she glances at the boy, who waves a lace handkerchief to her every time he ascends. MOTHER GOOSE has a chintz overdress, black skirt and high pointed hat with large



buckle, and carries a cane with a bar across the top, with which she points to the children while singing, standing behind them.

v. *Picture*: SUB ROSA.

This picture is shown in the smaller frame, and represents a young lady confessing a secret to a matron before whom she kneels. The older lady, dressed in black silk or velvet, with a high turban over her gray hair, sits a little to the left of the centre of the frame in an antique chair; and before her kneels the younger, looking earnestly up into her face, with her clasped hands resting on the lap of her confidante. The chair is turned sideways to the spectators so that the faces of the ladies are shown in profile. The older lady holds a spray of roses in her left hand, which is slightly elevated so that the flowers are over the head of the younger one. If the ladies keep perfectly still the effect will be so much like a real painting as to astonish the spectators, for the frame makes them look very much smaller than life. The younger lady must wear a dress of some bright shade to contrast with the dark dress of the other,

and both may be of as rich material as possible. As it is quite important that all pictures should be set in the exact centre of the frame, a mark across the small platform which is behind the frame, carefully measured to find the middle, will be found useful.

VI. *Pantomime*: THE ALARM.

This humorous pantomime scene represents a family disturbed by an alarm of burglars. The old man heads the procession, in one hand holding a large pistol, in the other a fire-shovel. His wife is behind him with an uplifted feather duster, and two frightened children cling to her skirts, while in the background are the servants protected by the cook, who has grasped a ladle with her left, and holds a lighted candle high above her head with her right hand. The whole party keep advancing toward a door and then retreating, as if they heard strange sounds from the closet behind it. After much trepidation the old man summons courage to open the door, when out springs the burglar—a large cat. Astonished, the cook drops the candle, and the whole party in great confusion tumble wildly about, stum-

bling over the children who are rolling about the floor. The man wears a dressing-gown and flannel nightcap of red, the ladies are in calico dresses with shawls pinned over their heads and shoulders, and the cook wears a huge cap with white apron and kerchief. The children are in nightgowns and nightcaps. The closet may be made by placing a door across the corner of the stage. The cat is held by some one concealed behind the black drapery in the closet, who gives her a toss just as the door is opened, and she will seldom fail to "act well her part."

VII. *Pictures and Tableau:* REVERIES OF A BACHELOR.

The bachelor is asleep on a couch at the left, while on the extreme right of the platform a little Cupid rests upon his bow. Each time when a vision appears in the centre of the small frame, Cupid lifts his bow and points it toward the sleeping bachelor, aiming at his heart. The young ladies who form the visions pass slowly, one by one, behind the frame, pausing for ten seconds in the centre. As these visions must be in perfect order and time, an assistant

must be concealed at the right who directs them when to appear, when to turn front face, and when to disappear after they have stood still for ten seconds. After the visions have all been seen the curtain falls. They are again seen grouped about the couch, some behind it, some at each end, and others above on the platform. Perched high above all, Cupid stands on a pyramid of boxes, which is hidden by the group of young ladies. All may be in modern costume, with as much variety in style, color and material as possible. The bachelor has a newspaper in his hand as if he had fallen asleep while reading, in a dark suit with slippers and breakfast-jacket. The ladies who compose the visions should practise gliding slowly and steadily.

VIII. *Boat Scene*: DOLCE FAR NIENTE.

A group of pleasure-seekers are becalmed on their homeward sail from a grand reception, weary with the day's merrymaking. A handsome youth in the dress of a cavalier stands on the highest box in the centre of the platform, playing on a guitar; two ladies in rich dresses of contrasted color, languidly recline at

his feet. At the stern of the boat the old steersman sits sound asleep, his long white beard resting on his chest. Next him a lady sits leaning her head on her hand, anxious not to waken the lovely blonde asleep with her fair head in her lap. A merry, bright-eyed brunette in a brilliant buff silk is trying to wake the sleeper with a long peacock feather, which she has taken from a fan lying at her feet. At the bow a lady in dark silk or velvet holds a sleeping child, and a colored woman in white drapery and turban fans it with a red fan. Two profiles, one in the form of a shell, the other in the form of a dove, three feet in height and four in length, are cut from this board and painted white, with gilt-paper decorations, and lean against the red-curtained platform behind the blue water strip, and in front of the group, thus forming the prow and stern of the boat. The steersman wears a red robe, the musician a dark dress with laces, and an opera cape over the shoulder. The ladies all wear silk and will have powdered hair.

IX. *Picture:* THE BLIND BEGGAR.

In the smaller frame, a very old man, with long

white wig and beard, stands with his old hat in his right hand, and is leaning with his left upon the shoulder of a very pretty sad-faced little girl, who holds a bundle tied up in a bright handkerchief in her right hand, with her left hand holding an old shawl over her head at the chin. Both must wear sad expressions of face, and the old man must have his eyes shut. He wears an old cloak, covered with patches, which also adorn his knee-pants and long vest. The tatters can be sewed on to respectable clothing without injury, and still give the appearance of extreme poverty. This picture is very useful as a contrast to the more brilliant ones, as much of the success of a performance depends upon the skilful blending of the bright and sombre, the serious and humorous. In this picture it may be well to turn the light down, and gradually increase it. If a white wig and beard are not easily to be procured, flax makes a good substitute, or white wool fringe sewed into a skull-cap, which may be marked in front with black wrinkles on light pink cloth. A portion of the child's hair drawn out loosely over the shawl will add to the picturesque effect. The

feet may be dressed in pink hose so as to look like bare feet.

X. *Pantomime*: FAMILY JARS.

This scene and the companion one show a well-known family scene, where the hungry youngsters, having been awakened by the shining of the moon into their room, have gone forth upon a midnight foray in search of goodies. The same cupboard may serve as in the "Alarm," and placed on the platform at the centre; two tables and three chairs will also be needed, and a dozen preserving-jars filled with any bright-colored substances. First one child glides in and looks around to see that the coast is clear. Then, one after another, the white-gowned mischief-makers enter on tiptoe, and express their delight that all seems favorable, by wild capers. At last they draw a table near the platform, put a smaller table on that, a chair on that; then a second chair is brought, by which one of their number climbs to the first table, and puts a chair on it; then he stands on the top chair, another child mounts the next, etc., so that there is a child on each table and

chair, and the others are grouped around in expectant attitudes. The upper child opens the cupboard-door, and passes down a jar of sweetmeats to every child, and all begin to eat greedily, to the detriment of their white robes. In the midst of the fun an ancient dame appears, in high cap, black dress, with uplifted rod in hand.

XI. *Pantomime*: FAMILY JAM.

This is a natural consequent of the former scene. The pyramid of furniture has fallen to the floor, burying them in its ruins. A confused mass of children, chairs and tables is shown, the children striving to extricate themselves from the wreck, yet unwilling to resign the sweets. Three of the little ones lie flat upon their faces in the foreground, under a long table, which is sustained at one end by a chair which lies on its side; other children lie on this fallen table, and another table rests partly upon them, one end upon a chair which still stands upright. Some of the children are crying, some laughing, and others enjoy the stolen sweets amid the confusion. The dame stands above the group



on the platform, with uplifted rod, as if deciding whether to add to the punishment already received. Children usually enter with great spirit into this scene, which will be found very dramatic and laughable.

XII. *Statuary*: WAR AND PEACE.

One very large man stands at the right of the stage, holding a long spear, as if throwing it at an unseen foe. At his feet lies a lady, her arm thrown over the front of the platform, and her head also hanging over the platform, which she can grasp with her left arm to keep her position. Near this group, on the left, a lady reclines, resting on her left hand, and holding a dove in her extended right hand. The man is dressed as in "Endymion," with the addition of a helmet, made by covering a wide cake-cover with white cloth, and sewing on the back of it a white pasteboard crest. A stuffed dove, with spread wings, can usually be hired of a florist, or may be cut from white pasteboard, the wings spread, and the whole covered with Canton flannel. The spear is made by tacking a pasteboard head upon a long

wooden staff, and covering all with white cloth. The same persons can take part in the various groups of statuary, as they are so much disguised as to be hardly recognized. Thus two gentlemen, four ladies and one child will serve as the statuary for the most elaborate entertainment.

XIII. *Picture:* CHERRY-RIPE.

This picture may be shown in the frame, and is very brilliant, as it represents a dark-eyed girl, with brilliant lips and cheeks, wholly dressed in cherry color: skirt, bodice and waist made of turkey-red cloth. On her head she bears a large waiter heaped high with the luscious fruit, a spray of which she holds in her right hand above her uplifted face, as if trying to catch one of the tempting cherries in her lips they rival. If out of season, the fruit on her waiter may be covered with a cherry-colored napkin, while the cherries she holds can be found at a confectioner's. The waiter must be three feet long, or a long basket may be substituted, and is held in place by her left hand. She stands a little sideways,

with her face toward the right, and must have a very animated expression of face and figure.

XIV. *Pantomime*: THE RANGERS OF THE FOREST.

KING OF THE GIPSIES. FANTASIA, *an old crone*.

ZOLA, *his daughter*. ZINGARA, *Queen of the Bohemians*.

RODERIGO, *his son*. COUNT WALDEMAR, *English captive*.

Spanish gipsy men and maidens as many as convenient, and two little boys. This pantomime is intended as an afterpiece, so that all the performers can take part in it, many needing to do little more than change turbans and caps for bright handkerchiefs tied cornerwise over the heads, gayly trimmed with a profusion of gilt beads and coins. The gipsy costume consists of bright skirts and bodice waists for ladies, and knee-breeches and bright-colored vests for gentlemen, whose leggings and high-crown hats are wound with bright braids and ribbons. They carry muskets, with knives and pistols in their sashes. Many of the women also wear these weapons, and all the young maidens have tambourines hanging on the left side by ribbons long enough to allow their being raised as high as their heads. The old

crones wear red cloaks over their shoulders, broad straw hats tied over their ears, with gay handkerchiefs, and black dresses of rough material. One has a pack of cards, and another has in charge a large kettle supported by a wooden tripod, and a saucer of alcohol and salt, all concealed by logs of wood. The Count wears a military suit and cloak. The lights burn low, but are turned up when the fire is lighted. First Roderigo enters, and walks cautiously around with his musket ready for use. After satisfying himself that all is safe, he gives a low whistle, which is answered from each side of the stage. The King enters next, holds up his hand, beckons, and many enter, some from each corner, in haste, and the scene becomes alive in a moment. The young gipsy maidens whirl around, beating their tambourines and rattling their bells. The old women erect the tripod at the left corner of the stage, and light the fire under the kettle. The men stack their muskets, and lie down in lazy attitudes around the fire. Others arrive from time to time, bringing baskets of game, and if convenient a few live hens can be made to add music to the occasion. Soon supper is ready,

and all come to the fire to fill tin dippers which they wear attached to their belts, and after much noise and clatter they sing a chorus to the tune of the "Pirate Glee :"

Ever be merry, be daring and free,  
Sons of the forest glade !  
Never from danger or trouble we flee,  
Safe in its kindly shade !  
Children of mist, mid storm and rain,  
Ever we onward roam !  
We come and go, and we come again,  
And we scorn the rest of home !

During the singing one old crone spreads out the cards and tells the fortune of some young maidens who gather around her. The King sits at the centre of the platform, his daughter at his feet. Roderigo stations a guard, and seems to send others out as if on a scouting expedition. The gipsies then recline in lazy attitudes on floor, platform and boxes. A distant whistle sounds, is answered by a second and third, the men rise and seize their arms. Roderigo goes out, and soon returns with two men, who drag in Count Waldemar as prisoner, bound with ropes. They lead him into the centre of the group. The

King rises in wrath, and aims at him with a pistol which he draws from his belt. Zola springs up, seizes his arm, pulls down the hand which holds the pistol, and looks up into his face as if begging him to spare the life of the Count. The King makes a signal to Roderigo, who drags his sister away and holds her still. The King again aims, when Zingara enters, having been hastily summoned by Fantasia from a thicket outside where she has been hidden. Zingara lifts her hand, points upward, and all the gipsies except the King and Fantasia fall upon their knees. The latter stands leaning on her long staff, pointing an outstretched arm at the prisoner, who now breaks from his guards and runs to her for protection. All these motions must be done by all the company, who change their attitudes simultaneously, thus forming three tableaux, marked by the stroke of a gong-bell, so that all may fall immediately into position. This is very effective, and can be accomplished with a few rehearsals. While the gipsies are still kneeling, the Count is led away by Fantasia, as no one ventures to move until Zingara lowers her uplifted arm. She then gives the signal for a general merrymaking, by

twirling her tambourine over her head three times, and the young people join hands in a ring and go through the "tambourine dance," which is very showy and beautiful, and can be learned in a few moments by a close attention to the directions :

All hands around, all forward to centre and clash tambourines against those on opposite side. All open out to a round ring again, and whirl around, striking their tambourines against those of the dancers on each side. Every lady then turns around holding her tambourine above her head, with the left hand against the knuckles of her right hand. Grand right and left, each holding high the hands which shake the tambourines. All turn partners with right, and corners with left, repeating the same twice. Then the ring divides at the sides, those in front turning so that all will face audience and bow very low at conclusion.

During this exercise, the king and all who do not dance occupy the platform, the fire is put out, and the tripod removed, and all join in this chorus which will go to many common airs :

The gipsy's life is wild and free, oh, ho, ho, ho !  
A careless life so full of glee, oh, ho, ho, ho !

In joy we roam our woodland home,  
In peace or fight, by day and night we onward go ;  
In wonted dance we gayly prance, oh, ho, ho, ho !  
And steal away ere break of day,  
To silent camp in forest damp, to hide so low.

[*Curtain falls.*]

In all entertainments, music from a piano or small orchestra adds much.



## A SUMMER EVENING'S ENTERTAINMENT.—II.

### I. *Boat Scene*: THE VOYAGE OF THE FAIRIES.

THE shell boat may be used, changing the dove which formed the prow to a large golden butterfly. To make this same picture of a butterfly to right size, enlarge copy on thin board which is sawed to the outside lines and covered with gold paper, ornamented with eyes, spots and lines of red foil and brown velvet paper. This profile boat projects a foot above the platform, upon which a box one foot high is placed so a little boy can sit outside of the butterfly. Three boxes of different sizes, covered with black cloth, occupy the centre of the platform behind boat profile to form a pyramid, on the top of which the queen sits. A fairy stands on either side

of her, holding above her an enormous leaf as a canopy, and the rest of the pyramid is covered with children, wherever there is room for one to sit or stand. At the stern of the boat is another lower pyramid of boxes swarming with little fairies, some holding wands with gilt ornaments, and others waving bright flowers as fans and sunshades. Between the two pyramids, and in front of the middle one, little boys sit, backs toward the prow, as if rowing hard, with long oars of cat-tails. In the spaces left vacant by the rowers little fairies sit or recline. The boys wear tight-fitting pink muslin bodies, pink trunks, and long stockings; the girls tight slips, and full short skirts of pink, blue or white tarletan, ornamented with gold and silver braid unravelled. Gold paper may be used instead of the braid. The girls have crimped hair, and the boys wear close curls, and all have wings made of bonnet wire bent in the form of a butterfly's wing, and covered with muslin ornamented with strips of gold and silver paper. The coarsest muslin is good enough for these dresses, which will serve for the costumes of all fairies and elves mentioned in these articles. The king and

queen may wear golden crowns cut from pasteboard, trimmed with glass buttons for dew drops, sewed on to gold paper. When fairy scenes are shown, soft music should be played on a piano, or be furnished by a music-box concealed under the boat or throne.

II. LOCHINVAR: *In three scenes.*

Before showing this spirited ballad in pantomime, the whole poem should be finely read, so that all the audience may understand the story, and it may be well to repeat some of the lines as they are acted. In the first scene young Lord Lochinvar occupies the centre of the platform, personated by a handsome boy mounted on a large rocking-horse, the rockers of which are hidden by a strip of black cambric fastened along the platform. He is dressed in a Highland suit, and doffs his bonnet and waves his sword as he reins his spirited steed.

In the second scene the stage is filled with little boys and girls in Highland dress, all but one little miss, who wears a full bridal suit, and stands near the centre of the stage with the bridegroom. The platform is occupied by the father and mother, and the

priest in a long black robe, the former couple in Highland dress, with powdered hair. Lord Lochinvar enters in haste, and a great sensation follows. The father salutes him with the words, "Oh! come you in peace, or come you in war?" Lord Lochinvar takes the lady from the craven to whom her father had promised her hand, and leads her to the place at the top of the dance, which is now formed by the ladies standing in line at the left and the gentlemen at the right. The top couple promenade down, and the sides forward and back in line. Lord Lochvinar steals swiftly off at the left with his partner during the last figure, in time with the music, and presently the curtain is drawn away from the picture frame, and Lochinvar is seen on his gallant rocking-horse steed holding his little bride; and all rush off in great confusion, after pausing a moment in a tableau of astonishment.

Scene third shows the mad pursuit of Young Lochinvar by the astonished revellers, some on foot, and some mounted on rocking and wheel horses; they dash about with great speed, but without getting another glimpse of the truants.

The girls wear black waists with skirts, and scarf of plaid draped from the left shoulder. The boys wear short kilted skirts, and plaid scarfs over black jackets or dark flannel shirts, and all have flat Scotch caps. The boys are armed with swords, and they have sporrans at the belt made of pieces of fur. The rocking-horses can be borrowed at a toy-shop, or may be made like the hobby-horses of old with a little ingenuity. If the children enter into their parts with spirit, the pantomime will prove very effective, and suited to the capacity of smart children of six years, and of even younger ones. The poem is to be found in the works of Sir Walter Scott.

### III. THE HUGUENOT FUGITIVES.

The idea of this picture is taken from the celebrated painting by Edwin White, which it is not intended to copy in any way. The boat is supposed to be slowly sailing into the peaceful waters of a friendly harbor, bearing a load of refugees, who were warned of the approaching massacre of St. Bartholomew just in time to escape from a banquet hall in their festal robes. They are singing a psalm of gratitude for

their deliverance as the evening shadows gently fall around. The sail hangs idly from the mast, and the old man at the helm seems more intent on the music than on the navigation of his craft. A high curved prow and stern may take the place of the shell and butterfly used on the Voyage of the Fairies. The sail is made by a silken shawl or white sheet tacked upon a yard which is fastened at the centre by a nail to a mast nine feet high. One corner of this sail is much higher than the end toward the front, and stands a little forward of the centre of the boat, in which place the mast may be held upright by a person who would be concealed by the sail. In front of this a blonde lady stands dressed in blue silk, with square neck richly trimmed with pearls or Roman beads, a band of which surrounds her flowing hair. This lady holds a handsome book, the other side of which is held by a tall gentleman in a cavalier dress of maroon or black. At the stern sits the ancient helmsman with a yellow and black robe, grasping the helm, which is drawn and cut in profile at the end of the stern-piece. The space between the two singers and the steersman is filled by two ladies in contrast-

ing silk dresses, who bend over a little boy in velveteen dress trimmed with white lace, who is sleeping on a pile of cushions. Two ladies stand between the sail and prow, who hold a singing-book between them. The effect is much improved by the singing of some popular church chant behind the curtain, which covers the frame. The light slowly fades away during the hymn, and the curtain slowly descends as the last notes of the verse die away. The performers must look very sad and earnest, with parted lips as if they were singing.

IV. *Statuary*: SKILL, STRENGTH AND PATIENCE.

This group of statuary may be represented by one gentleman and two ladies draped in white. The former, as Strength, stands on a high, white-covered box in the centre of the platform, with a huge whitened pick-axe raised as if in the act of striking a heavy blow. Every muscle is strained as if to display great effort to heighten the contrast to Patience, who reclines on the platform before him, her folded hands and down-bent pose of the head implying thought and study. At the left, on the front corner of the high

box, sits Skill at the feet of Strength, looking up into his face, pointing with her right hand in the direction in which he is striking, as if to show that his brute force is wholly dependent on her gentle power for successful action. She holds a half-unrolled chart in her left hand, which hangs by her side. The lady who represents Patience may be larger than the one who represents Skill, to show that the weaker body may possess the more powerful attributes of mind. The pick-axe may be made of wood and pasteboard, if the actor is not strong enough to hold a real one still, and both this and the scroll must be covered with white paper or cloth.

#### V. MEDLÆVAL ART STUDIES.

Some remarkable art studies may be introduced into the programme for the benefit of lovers of high art, and as a contrast to simpler and more humorous scenes. The background for them is wholly made of gilt paper, which must be fastened with paste to a cloth curtain, in order that it may hang smoothly without tearing. The angels of Fra Angelico are very effective on this background, of course shown separately,



and may be represented by young ladies with bright auburn hair crêpéd. The dresses and attitudes may be copied from photographs, and made up of turkey-red and blue cloth trimmed with gilt paper. The wings are made on wire frames, fastened by a cross-bar with elastic tapes to the shoulders. The trumpets and other musical instruments may be made of tin, pasteboard or of paper, copying the form in the picture, and covered with gold or silver paper, as required. All gilt-paper ornaments may be fastened on to the cloth by strong flour paste. The attitudes must be very carefully copied from the paintings. Any rich mediæval painting may be given in this manner.

VI. TEN LITTLE INJUNS (*two scenes.*)

*Scene First.*

This funny pantomime requires a gentleman or large boy who can sing, and ten boys graduated in height for the "Injuns," and dressed in brown tights, with short skirts made of carpet yarn or flannel, from which a strip of the same material crosses the left shoulder. The tights are trimmed down the outside with carpet

yarn, and slippers covered with brown cloth, gayly trimmed, represent moccasins. The headdress is a close flannel cap trimmed in front with a circlet of feathers, and with long black carpet yarn sewed on to the back of it and reaching down to the waist. Bells, bits of tin, or brass ornaments, may be sewed on to the waist in wild confusion, and the faces should be painted with ochre, marked in stripes of various colors. They may all carry bows, hatchets or rude tomahawks made of tin, and the man carries a gun. He may be dressed in a hunting dress of any rough material most convenient.

The curtain rises on the hunter, Tom Brown, who begins to sing the well-known air: "Tom Brown had a little Injun, Tom Brown had a little Injun, Tom Brown had a little Injun, had a little Injun boy." The smallest boy here enters, and sings alone, "One little," and with Tom continues the verse as follows: "Two little, three little, four little, five little, six little Injuns, seven little, eight little, nine little Injuns, ten little Injun boys." During this chorus they join hands and dance around very rapidly; and at the last note the little Injun sits down, while Tom very soberly sings his part alone

again, during which a second Injun, next in size, enters and sits down by the first, whom Tom discovers in surprise and points at as if in astonishment, and the chorus goes on as before, the first one singing the words "one little," the second striking in at "two little," jumping up on to his feet at the same moment, and whirling round in the ring with the others. The third enters during the next solo, and joins in at "three little" when his turn comes, and taking part in the chorus and dance. The fourth, fifth, sixth, seventh, eighth, ninth and tenth do likewise, the grotesque astonishment of Tom growing greater at each arrival, and the wild whirl of the dance and chorus growing swifter and wilder, as the boys leap up and down in time to the music, but sitting down in perfect quiet the moment the chorus stops. When the last chorus is over all make a mad rush at Tom Brown, who has taken his place in the middle of the ring as soon as the fourth Injun has arrived to make it big enough. To make it plain, the words are copied as they are sung, the authorship of the poem being unknown to the writer. Tom sings alone: "Tom Brown had a little Injun," four times. Chorus: "One little, two

little, three little Injuns, four little, five little, six little Injuns, seven little, eight little, nine little Injuns, ten little Injun boys.”

TEN LITTLE INJUNS. *Scene Second.*

In the second scene the same boys, dressed as described in the first scene, appear, when the curtain rises, seated upon a fence, made by nailing a rail thirteen feet long on the tops of two posts two and one-half feet high. These posts stand on the platform, in the centre near the front edge, one at each end of the rail, and a third will be needed in the centre of the rail unless it is very stiff. The back of this rail is covered with black cambric which hangs down and fills all the space to the platform, so that the boys are hidden behind it when they fall off. They are seated in regular order on the rail, their feet hanging down in front, and as each verse is sung by Tom Brown, who stands before them, one boy rolls off backward and disappears. As each one goes, Tom weeps, each time drawing a larger handkerchief from his pocket.

*Tom sings :*

“ Ten little Injuns sitting in a line ;  
One tumbled off and then there were nine.  
Nine little Injuns sat on a gate ;  
One tumbled off and then there were eight.  
Eight little Injuns, three from eleven ;  
One tumbled off and left only seven.  
Seven little Injuns sitting on sticks ;  
One tumbled off and left only six.  
Six little Injuns sat all alive ;  
One broke his neck and left only five.  
Five little Injuns his loss to deplore ; (*All cry.*)  
One tumbled off and left only four.  
Four little Injuns on an old tree ;  
One tumbled off and left only three.  
Three little Injuns looking very blue ;  
One tumbled off and left only two.  
Two little Injuns basking in the sun ;  
One tumbled off and left only one.  
One little Injun left all alone ;  
He tumbled off and then there were none.”

While Tom stands with his back to them crying bitterly, first one little head appears over the rail, then the next, and so on until all show, and they sing :

“ Dry up your tears, and just look around —  
Here you see us, all safe and sound.”

During this verse they put their hands on the rail,

and all together vault into place and sit motionless a second. At a signal from Tom they jump down, and all move off in procession as curtain falls, repeating song and chorus.

#### VII. THE FROST KING.

This is a boat scene representing the approach of Winter, and the shell may be used for the stern, while a lion's head must be cut out in profile for the prow. On a high box in the centre a very large man sits in a dress of fur with a very long flowing beard and wig; he holds erect a whip of icy thongs. At the prow and stern female figures bend eagerly forward as if blowing with all their might through long trumpets. At the man's feet recline two figures: one a graceful lady holding with curved arm above her head a large reversed vase, and a little boy who bends down looking into the water, holding a reversed torch. Between the centre and the stern a strong man reclines, bound with chains; and next the bow a lady stands bending toward the left, trying to cover two shivering children under her cloak.

The children are dressed in winter wraps and close red hoods, and the woman who shelters them wears a red cloak trimmed with fur. The other ladies wear classic dresses made of white-cheese cloth in plain folds from neck to feet, falling over a string around the waist. Over the boat and over the dresses of all, *snow, ice and frost are thickly spread*, the former made of a thin sheet of cotton wadding, the ice of crystalized alum, and the frost of ravelled silver braid, which is sold by costumers; powdered glass can be also easily procured, which is put on with paste. Large portions of the boat and of the dresses are covered with paste laid on thick, over which the powdered glass is sifted, to which it adheres, making a very beautiful appearance. The silver braid when ravelled comes out in lengths of eight to twelve inches, and may be used to advantage on all frosty and fairy dresses. The king's crown may be made of glass prisms borrowed from chandeliers, and his beard and wig may be made of flax which has been dipped in a strong solution of alum and alcohol. Crystals will adhere to the flax and hang down like icicles, making a very good imitation. For this and some scenes of the

same spectacular nature, colored fires may be burned, or Magnesium lights.

VIII. *Statuary*: BOADICEA.

This statuesque group represents the fierce Queen of Britain slaying her children and then taking her own life. It should not be copied after the statue of that name, but be grouped in three different attitudes. Boadicea, represented by the largest of the statue ladies, holds in her right hand a large knife with which she is striking at a child who kneels at her side on the right centre of the platform. The other child, represented by the shorter of the statue ladies, kneels at the left of Boadicea begging for her sister's life. In the second scene the child lies at the feet of Boadicea, who seizes the lady by the right shoulder and keeps her still, while she leans back with uplifted arm awaiting the fatal blow. In the third scene the two children lie at Boadicea's feet, while she leans backward and holds the knife buried in her heart. This knife is made in two parts, one half of which is fastened only by a pin, so that when the lower part is



removed the knife-blade seems to have entered the body, leaving only a small part of the blade and the handle exposed to view. In the last scene the figure of the second child lies across the first, and their heads are over the front of the platform.

#### IX. BED-TIME.

This beautiful picture is shown in the centre frame, in the part of which a small couch is made by covering with bright draperies a small mattress and pillows. On this bed a little child lies sleeping, with her head on her hand. Her right arm is thrown carelessly over the quilt, and her crêpéd hair is tossed over her cheeks. Close behind the child a lady kneels, bending gracefully over her as if she had just bestowed upon her a parting kiss. Above the lady an angel stands with her right foot on a box and her body bent forward as if just about to lift herself on her wings, which are outstretched. These wings may be made on wire frames, and fastened to the shoulders by elastic tape. Cheese-cloth drapery, arranged as described for the classic figures, is suitable for saint and angel

dresses. The same cloth also is very good for covering the wing frames, as it can be draped into feathery folds, and is also inexpensive. In all such figures, light hair crêpéd, without ornament, is best.

#### X. THE CARNIVAL.

In conclusion it is always important to have a grand scene in which all the performers can take part. For this purpose the Carnival is peculiarly suited, as costumes may be worn which have already been introduced. For this a short flight of three steps, three feet wide, will be needed to stand on the stage in the centre against the platform, so that two persons at a time can descend. Boxes must be placed at each end of the platform, concealed by the corners of the curtains so that the performers can easily step on at each side without being seen. All enter by couples from the two ends, and as two couples meet they salute, and the two who are in front join hands, lift them high and march down the steps to the front of the stage, salute, divide, march around the edge of the stage close to the side curtains, along the front

of the platform to the ends of the steps, and down to the front again. The other couple of the first four wait until the leaders have descended the stairs, and then follow them; the next four as soon as room is made also imitate the others, and all go on in a grand march until all have entered, when they assemble at the sides in two groups. Two lines then arrange themselves on the platform until it is filled, and a large box, with a smaller one on it, is pushed in from the frame, and five of the most prominently costumed ladies form a pyramid, by one standing on the top box, and two on the lower box, with the others seated at their feet. The curtains are then drawn from the frame and window described in the Serenade, and the latter, as well as all the space behind the pyramid, is filled with faces, the owners of which at the last of the dance pelt the dancers with candy, bon-bons and little bouquets. While the pyramid is arranging itself, four gentlemen escort their partners to the centre of the stage, and with many graceful bows go through the figures of the Lancers or those of any showy quadrille. When the dance is over, all form in a semi-circle at the right and left of the pyramid, and sing in chorus

these words to "Auld Lang Syne," omitting the refrain of the tune :

"The fleeting pictures come and go with transitory ray,  
But tender visions of our friends will never fade away.  
Kept by the photographic power of memory's fadeless hue,  
Upon our hearts we ever hold the kindness shown by you."

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## SYNOPSIS.

ACT I. Kitchen in Jedediah's house. A stormy night. Family jar. Jedediah's return. A much abused man. "Hain't I been wrecked with floods, an' blizzards, an' hurricanes, an' every other calamity under the sun?" Dissatisfied with his sphere in life. "I want ter be rich, that's what I want, an' with nuthin' ter du but jest sit around an' take life easy." Mr. Markham seeks shelter from the storm. Jedediah, relates his troubles, after which he retires. Scheme between Mrs. Blood and Mr. Markham to cure Jedediah from grumbling. The Dutchman let into the secret. "You vhas der doctor, und I vhas der general superintendent. Pizness is pizness." Jedediah placed under the influence of anæsthetics and taken to the mansion of Mr. Markham.

ACT II. Room in Markham's mansion. Jedediah awakes from his stupor. A bewildered man. "What — on — airth — Why! where am I, anyhow!" Female servants not wanted. Believes himself to be dreaming and endeavors to awake. "I've hern tell if you could shout, or thrash yourself about, it would wake you from the toughest nightmare on record. So here goes." Interview between Jedediah and John. "Wise man holds tongue. Old proverb. Better follow it." Fun by the bushel. More and more bewildered. Mrs. Blood as Mrs. Southernwood. An explanation wanted. "For Heaven's sake tell me where I am an' what's the matter." Old home the best. Asleep or crazy — which? "Oh, Lord, I'm in a lunatic asylum, an' these servants are my keepers." Jedediah retires. Once more returned to his old home.

ACT III. Same as Act I. Conundrums. "Why do some ladies who do up their hair imitate a rooster?" The Dutchman's conundrum. "Vy does der hen move his head back and forth vhen she vhalks?" Something about baseball. Jedediah awakes. "I've had a dream." So have Thomas and the Dutchman. Jedediah's story. A permanent cure. "No matter under what circumstances I am placed, or how poor my condition may be, I will never again find fault with my sphere in life."

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